HOW TO MAKE HOME MOVIES IN FULL COLOR WITH

CINÉ-KODAK KODACHROME

SAFETY COLOR FILM

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

SERVICE DEPARTMENT

ADDITIONAL ASSISTANCE FOR MAKING BETTER PICTURES

ALTHOUGH we give in this booklet the essential directions for making movies in full color, using Ciné-Kodak Kodachrome Safety Color Film, there are those who wish for knowledge of other branches of photography.

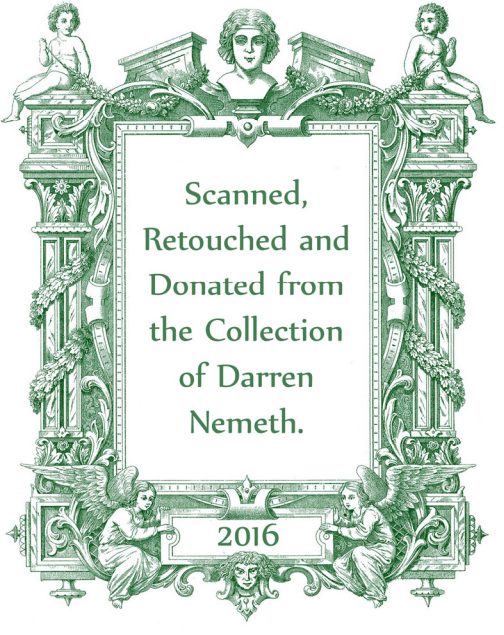
The Service Department is at their service, *your* service.

Do not hesitate to call on us for information on any photographic subject.

We are at your service, write to us—there is no charge, no obligation.

Address all Communications

SERVICE DEPARTMENT
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.


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CINÉ-KODAK KODACHROME FILM

CINÉ-KODAK KODACHROME FILM reproduces all colors, being based on the three-color principle. The color is in the film itself. Since it is not based on an optical process, three-color filters are not required for taking or projecting the pictures. Further, the image is not broken up by small filter elements nor by the lines of embossed film. Ordinary 16 mm. and 8 mm. cameras (using 16 mm. film) and projectors with no special attachments can be used, and there is no restriction as to the focal length of either camera or projector lens.

CINÉ-KODAK KODACHROME FILM (REGULAR)

This type of film is intended for general use in daylight. Filters are not essential, although the Kodachrome Haze Filter will improve the results under some conditions. When this film is used with Photoflood illumination, the use of the Kodachrome Filter *for Photoflood* is recommended.



Kodachrome Film (Regular)

For daylight without a filter.
For daylight with Kodachrome Haze Filter under some conditions.

For Photoflood illumination with Kodachrome Filter *for Photoflood*. Type A Film is preferable for this purpose because it requires no filter and less light is needed.
For Photoflood illumination without a filter; not generally recommended, see page 15.

CINÉ-KODAK KODACHROME FILM
TYPE A

This film is intended for Photoflood Lamp illumination, but it can be used in daylight. When using Photoflood Lamps NO FILTER is required, because the film has been corrected for the excess red and yellow light from these lamps. For other artificial illumination, the use of a suitable Wratten Filter is recommended.



In daylight, it is necessary to use the special "Type A Kodachrome Filter for Daylight" which changes the quality of daylight to that of Photoflood illumination.

Kodachrome Film, Type A

For Photoflood illumination without a filter.
For artificial light other than Photoflood with a suitable Wratten Filter.
For artificial light other than Photoflood without a filter; not generally recommended.
For daylight with "Type A Kodachrome Filter for Daylight."

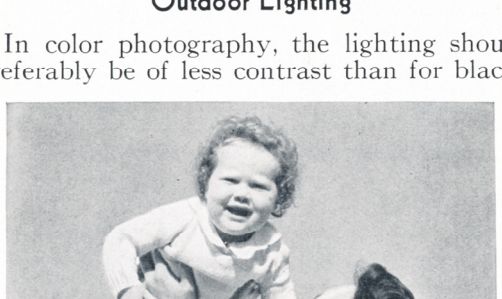
DAYLIGHT EXPOSURES

For daylight exposures, Kodachrome Film is handled in the same way as ordinary film for black-and-white pictures, except that a different exposure table is required.

If you follow carefully the Daylight Kodachrome Exposure Guide, you will obtain very satisfactory results. If, however, you wish to use an exposure meter, complete instructions should be obtained from the meter manufacturer regarding the proper use of your meter with Kodachrome Film. Much more care must be exercised in using a meter to determine proper exposure for Kodachrome Film than is required to determine proper exposure for Panchromatic or Orthochromatic Films.

Outdoor Lighting

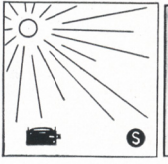
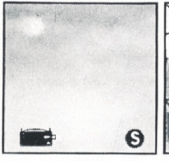
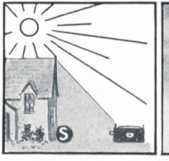
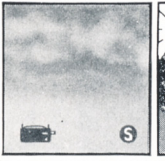
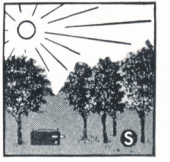
In color photography, the lighting should preferably be of less contrast than for black-



An example of flat lighting, with the sun approximately behind the camera. Set the diaphragm between f.8 and f.11.

DAYLIGHT KODACHROME EXPOSURE GUIDE

This guide is for the hours from two hours after sunrise until two hours before sunset; earlier or later, use a larger opening. Do not make Kodachrome pictures before one hour after sunrise and after one hour before sunset, except when making pictures of the sunrise or sunset.

Bright Direct Sunlight	Weak, Hazy Sun; Soft Shadows Cast	Open Shade on Bright Day	Sky Overcast, Cloudy but Bright	In Shade on Bright Day
				

Basic Exposure for Average Subjects	Between *f*.8 and *f*.11	Between *f*.5.6 and *f*.8	Between *f*.3.5 and *f*.5.6	Between *f*.3.5 and *f*.5.6	Between *f*.2.8 and *f*.3.5
Light-Colored Subjects	*f*.11	*f*.8	*f*.5.6	*f*.5.6	*f*.3.5
Dark-Colored Subjects	*f*.8	*f*.5.6	*f*.3.5	*f*.3.5	*f*.2.8
Side-Lighted Subjects	Bet. *f*.5.6 and *f*.8				
Back-Lighted Subjects	Bet. *f*.3.5 and *f*.5.6				

In direct sunlight, a flat lighting (light falling directly on front of subject) is best.

Dark-colored subjects include dark foliage, deep-colored flowers, dark animals, buildings, and similar subjects.

Light-colored subjects include snow and ***beach scenes,*** light-colored flowers, subjects with blonde complexions, light-colored buildings, and other subjects of a similar character.

Average subjects combine dark and light objects in approximately equal proportions.

Landscapes are best if taken in direct sunlight.

The above guide should be followed for both close-ups and distant views; special attention, however, should be given as to whether the subjects are of average color, or dark- or light-colored.

When in doubt, use basic exposure.

This guide is for both temperate and tropical zones.

This guide should be used for both kinds of Kodachrome Film, Regular and Type A. With the Kodachrome Film, Type A, be sure to use a "Type A Kodachrome Filter for Daylight" in front of the lens.

and-white pictures; that is, heavy shadows should be avoided. Best results are obtained with the sun approximately behind the camera. The proper diaphragm opening for this kind of lighting is between *f*.8 and *f*.11. In many cases it is necessary to photograph a subject lighted from the side or obliquely; one diaphragm opening larger (between *f*.5.6 and *f*.8) is then needed to favor the parts of the subject not in direct sunlight.



An example of side lighting. Although in sunlight, the diaphragm should be set between f.5.6 and f.8 to favor the shaded part of the face.

In general, black-and-white pictures require contrasty lighting for pleasing effects, whereas with Kodachrome Film, the colors supply sufficient contrast and thus flat lighting is more desirable.

Kodachrome Haze Filter for Use with Kodachrome Film (Regular)

Ultra-violet light records in the Kodachrome process as violet; therefore, when there is an excess of ultra-violet, which may occur in

extremely distant scenes, snow scenes, and those taken at high altitudes, the Kodachrome Haze Filter improves color rendition. Furthermore, on a gray day and in the shade the light is colder in tone, and the Haze Filter imparts a warmer tone to the colors. The Kodachrome Haze Filter is colorless, and it is available from your Ciné-Kodak dealer in several different mounts to fit various lenses, see pages 17 and 18. It should be used in front of the regular lens, with no change in exposure.

Type A Kodachrome Filter for Daylight for Use with Kodachrome Film, Type A

Because Kodachrome Film, Type A, is corrected for Photoflood illumination, this special filter is required for daylight to change the quality of daylight to that of Photoflood illumination, which is accomplished by reducing the ultra-violet and blue light; therefore, the color of the filter is reddish-yellow. Since the ultra-violet light is reduced, the Kodachrome Haze Filter is not necessary. The Type A Kodachrome Filter for Daylight is available in several different mounts to fit various lenses, see pages 17 and 18.

With this filter, the speed of Kodachrome Film, Type A, in daylight is the same as Kodachrome Film (Regular) without a filter; follow the Daylight Kodachrome Exposure Guide on page 4.

Indoor Lighting by Daylight

The subject should be about three or four feet from a large window which receives direct light from the open sky. If the subject is *not* in direct sunlight, use diaphragm opening

f.2.8; if the sun is shining on the subject, use *f*.5.6 or *f*.8.

Reflectors should be used to increase the illumination in the shadows and to reduce the contrast between the highlights and shadows. A projection screen, a white cloth, or a large mirror can be used as a reflector; it should be placed at such an angle as to lighten



A picture taken by daylight indoors near a window.

the shadows in the subject. If the source of light is behind the camera, there will be fewer shadows and reflectors will not be so necessary.

INDOOR EXPOSURES USING PHOTOFLOOD LAMPS IN KODAFLECTORS

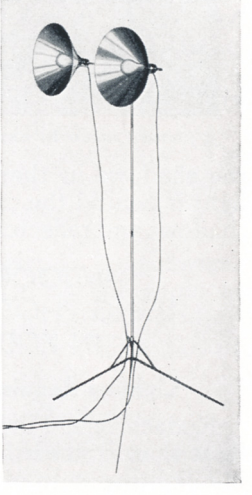
Lighting Requirements and Reflectors

Kodachrome Film not only requires more light than is needed for black-and-white film, but lighting requirements must be met more exactly. Photoflood Lamps, which are described more fully on page 9, are remark-

ably efficient, photographically, but many of them would be needed if they were used without reflectors. Reflectors differ widely in efficiency. A piece of white paper held behind the Photoflood Lamp approximately doubles the light. Bowl-shaped, diffusing reflectors give about the same increase. Enamel-coated reflectors or rough, "silvered" surfaces may increase illumination three, four, or possibly five times. For maximum efficiency, use a bright, shiny material with a properly shaped surface. The Kodaflector, which meets these specifications, includes two conical, aluminum-alloy reflectors especially designed for Photoflood Lamps. The Kodaflector increases the illumination of Photoflood Lamps about seven and one-half times. Since this efficiency is relatively high, it is essential that the information in the table on page 14 be used for Kodaflectors. The use of very inefficient reflectors would result in extreme underexposure.

The Kodaflector

When using the Kodaflector, the height of the lamp can be set anywhere from 2 feet 10 inches to 6 feet 4 inches. The stand has a swivel head, which makes it possible to throw the beams of light in any direction.



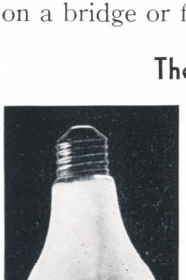
Kodaflector
(Twin-reflector unit)

The Kodaflector includes a folding, adjustable stand with combination clamp and swivel top, two special reflectors with sockets and angled rods, and two connecting cords (attached to the sockets). Without the lamps it is sold at $5.

The No. 2 Photoflood Lamp is longer than the No. 1 Lamp; therefore, to obtain proper light distribution, it will be necessary to use the Kodaflector Adapter for No. 2 Photoflood Lamp; they are sold at 65 cents per pair.

For greatest convenience it is advisable to obtain two Kodaflectors (two twin units), as with two lamps it is necessary to work very close to the subject. If only one Kodaflector (one twin unit) is obtained, an extra Kodaflector reflector should be purchased and used on a bridge or floor lamp.

The Photoflood Lamp



The No. 1 Photoflood Lamp, which gives a light of great intensity, is the lamp for which the Kodaflector is especially designed.

The Photoflood Lamp is similar in appearance to the usual 60-watt or 150-watt service lamp and is used in the same sockets. It gives an intensely brilliant light—the result of overloading the filament—and is very effective for photographic purposes. Although the life of the lamp is shortened by this overloading, its life of approximately two hours (No. 1 Lamp) or six hours (No. 2 Lamp) at about 115 volts is sufficient for such a large

number of exposures as to make the cost per scene negligible. The No. 1 Photoflood Lamp costs 25 cents; the No. 2 Lamp, 50 cents.

Adjusting the Reflectors

Superimposing the light from the Kodaflectors is quite important because the table on page 14 is based on the illumination obtained when two or more reflectors are pointed at the same area. If it is necessary to cover larger areas than can be illuminated by superimposed Kodaflectors, a special procedure is necessary. For example, if four reflectors are available, two may be superimposed on one half of the subject and two on the other half; then it is necessary to use the distances and diaphragms recommended in the table for two lamps, not four. When the area to be included in the picture is too great for convenient use of Kodaflectors, lamps of higher wattage should be employed, for which special instructions will be supplied. It is important that no attempt be made to panoram away from the properly lighted subject, unless there is some arrangement to swing the lights with the camera.

Auxiliary Lighting

The table on page 14 gives requirements for the essential lighting, but much better results can be obtained if auxiliary lamps are added.

After determining from the table on page 14 the number of lights to provide for general illumination, build up highlights and fill objectionable shadows with extra lamps; the results will be much more pleasing. Often highlights can be added by placing floor or

table lamp fixtures near the subject and replacing the regular lamps with Photofloods. The method of using these extra lamps is described more fully in the three paragraphs which follow.

Backlighting

Considerable life and sparkle can be put into the pictures by backlighting the subject. Since the light used for backlighting must be intense, one Photoflood in a Kodaflector close to the subject is required. It should be placed above and slightly behind the subject. To prevent light from striking the camera lens, place some object between the backlighting lamp and the camera.

The lamp used for backlighting should not be included among the lamps specified in the exposure table on page 14.

Backgrounds

If it is not possible to have the subject close to the background, separate illumination for the background alone can be supplied by using additional Kodaflectors.

Shaded Lamps

It is often effective to include shaded lamps in the picture area. When this is done, replace the regular service lamp with a Photoflood Lamp. Be sure that the lamp shade shields the bulb so that unshaded light does not enter the camera lens.

Caution: Photoflood Lamps will become quite hot; therefore, they should not be allowed to come in contact with the fabric of any lamp shade.

Arrangement of Lights

Flat lighting is as important when making interiors by artificial light as when making pictures outdoors by daylight. This is obtained by keeping the lights near the camera axis, which is an imaginary line from the camera lens to the subject. Deep shadows should be avoided. Three arrangements of lights follow:

1. When two Kodaflectors (two twin units) are used, place one twin unit on each side of the camera axis.

2. When only one Kodaflector (one twin unit) is available, place it on one side of the camera axis and use a separate Kodaflector reflector fitted to a floor or bridge lamp on the other side of the camera axis.

3. If a separate reflector is not available, place the Kodaflector (one twin unit) as near as possible to the camera axis without having any part of the Kodaflector showing in the finder of the camera.



An example of the flat lighting recommended for Kodaflector illumination.

At least half the lights should be somewhat higher than the subject, while the rest should be at camera height to illuminate the shadows.

To be certain that the full amount of light reaches the subject, turn on each lamp separately and move the reflector slightly until the brightest part of the beam of light is centered on the subject. Before turning on the lights, caution the subject to look down for the first few seconds to become accustomed to the bright lights.

Be sure to measure carefully the distance between the ends of the lamp bulbs and the important part of the subject.

The distance between the subject and camera does not affect the exposure unless the lens is too far behind the line of the Kodaflectors. If the camera is much farther from the subject than are the Kodaflectors, the edges of the pictures will be underexposed and appear too dark; however, sometimes this novel effect is desirable.

Notes for Exposure Table

The exposure table on page 14 is computed for Photoflood Lamps used in *Kodaflectors* only.

The table on page 14 gives recommendations for (1) Kodachrome Film, Type A, for Use with Photoflood Illumination, (2) Kodachrome Film (Regular) used with Kodachrome Filter *for Photoflood*, and (3) Kodachrome Film (Regular) without a filter.

Kodachrome Film, Type A: This film is best for Photoflood-illuminated interiors because it is especially corrected for the purpose so that no filter is needed, and it can be used with less light. "Daylight" or blue bulbs

Exposure Table for Ciné-Kodak Kodachrome Film using Kodaflectors and No. 1 Photoflood Lamps*

Number of No. 1 Photoflood Lamps and the Distance from the Lamps to the Subject. The Distance should be measured or estimated carefully.	Kodachrome Film (Type A) for Photoflood Illumination	Kodachrome Film (Regular)	
	No Filter	With Kodachrome Filter *for Photoflood*	No Filter (Not generally recommended)
2 at 8½ ft. or 3 at 10½ ft. or 4 at 12½ ft.	*f*.1.9 Normal Speed or *f*.2.8 Half-Speed		*f*.1.9 Half-Speed
2 at 5½ ft. or 3 at 7½ ft. or 4 at 8½ ft.	*f*.2.7 or *f*.2.8 Normal Speed or *f*.3.5 Half-Speed	*f*.1.9 Half-Speed	*f*.1.9 Normal Speed or *f*.2.8 Half-Speed
2 at 4 ft. or 3 at 5 ft. or 4 at 5½ ft.	*f*.3.5 Normal Speed or *f*.5.6 Half-Speed	*f*.1.9 Normal Speed or *f*.2.8 Half-Speed	*f*.2.7 or *f*.2.8 Normal Speed or *f*.3.5 Half-Speed
2 at 2½ ft. or 3 at 3½ ft. or 4 at 4 ft.	*f*.5.6 Normal Speed or *f*.8 Half-Speed	*f*.2.7 or *f*.2.8 Normal Speed or *f*.3.5 Half-Speed	*f*.3.5 Normal Speed or *f*.5.6 Half-Speed

No. 2 Photoflood Lamps should not be used in Kodaflectors unless special adapters are obtained, see page 9; with these adapters, use half as many lamps as shown in the table.

The light from all Kodaflectors must be superimposed on the subject, thus restricting the area that can be illuminated successfully by a few Photoflood Lamps.

For very light-colored subjects use the next stop smaller, and for extremely dark-colored subjects use the next stop larger than given in the table.

NOTE: Do not use more than five No. 1 Photoflood Lamps on a single fused circuit; if six lamps or more are required, be sure to use different circuits. Do not use more than three No. 2 Photoflood Lamps on a single fused circuit.

should not be used because the pictures will be too blue. Similarly, arc-lamps that give light which approaches daylight in quality will produce bluish results.

Daylight should be excluded; otherwise the pictures will be too blue in those portions illuminated by daylight.

Kodachrome Film (Regular) with Kodachrome Filter *for Photoflood:* Photoflood Lamps emit an excessive amount of red and yellow light and therefore change the color of the subject. For truthful color rendition, the Kodachrome Filter *for Photoflood* should be used in front of the regular lens of the camera. This is a bluish filter which eliminates the excess red and yellow light. It is available from your Ciné-Kodak dealer in several different mounts to fit various lenses, see pages 17 and 18.

Kodachrome Film (Regular) without Filter: With cameras whose largest opening is *f*.3.5, or when sufficient light is not available, pictures can be made without the Kodachrome Filter *for Photoflood*. Pictures made without the filter are warmer in tone, that is, the reds and yellows are predominant. For this reason it is advisable to use the filter, especially when photographing subjects having dark complexions.

Half-Speed Exposures: When making *half-speed* exposures, the subjects should be cautioned to move *slowly* and *deliberately*, or the action on the screen will appear too rapid and jerky.

PROCESSING

Important: Film should be processed as soon as possible after exposure. The quality of the image on all sensitized products is retained by prompt development after expo-

sure; while this applies to all films, it is especially important with Kodachrome. Send it to the nearest processing laboratory promptly, see list of laboratories on the inside back cover.

CLEANING

Caution: When cleaning Kodachrome Film, be sure to use our Ciné Film Cleaner, as cleaners containing alcohol are liable to remove some of the color from the film. Use only enough cleaner to moisten the pad; too much may result in streaks on the film.

The camera lens must be kept clean. When using the camera near the ocean, be sure there is no salt spray on the lens.

Special attention should be given to keep the gate of the camera and projector clean.

Remove any dirt or finger marks from the Kodachrome Filters, using Lens Cleaning Paper or a clean handkerchief. Do not moisten the filters.

STORAGE OF PROCESSED FILM

Processed Kodachrome Film should be stored where it is kept dark, dry, and cool. The blotters in the reel cans should not be moistened, and the stored film should be kept away from radiators, steam pipes, or locations where it may be subjected to high temperatures.

SPLICING

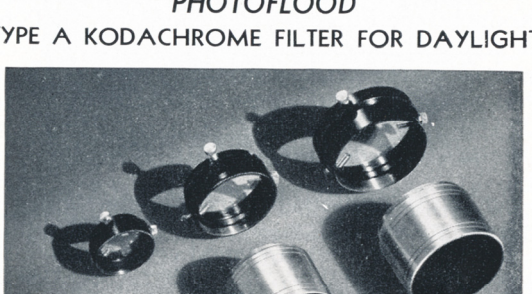
Kodachrome Film is spliced in the same way as black-and-white film. It is necessary to scrape off the bluish-green coating which is left after the emulsion is removed. It must be scraped thoroughly, down to the support itself which is transparent and uncolored.

PROJECTING KODACHROME PICTURES

When projecting Kodachrome pictures, no filters of any kind are required. Kodachrome pictures can be projected to the same size as black-and-white.

KODACHROME HAZE FILTER KODACHROME FILTER *FOR PHOTOFLOOD*

TYPE A KODACHROME FILTER FOR DAYLIGHT



The W and the three adjustable filter mounts, U-11, U-10, and U-9. The three kinds of Kodachrome Filters are supplied in these four mounts; they are also obtainable in the U7, U8, and U-12 mounts. Aluminum hoods for the U-10 and U-9 mounts are also shown.

These filters are obtainable in several different mounts, as follows:

W is the mount for all *f*.1.9 (one-inch) Kodak Anastigmat Lenses (except the one used on Ciné-Kodak, Model A). The **W** mount is ordinarily supplied complete with filter in slip-on cell which is attached to the mount.

Separate slip-on cells are available for those who already have the **W** mount.

U7 is the mount for the Ciné-Kodak Universal Filter Holder, the 15-mm. *f*.2.7 Wide-Angle Lens, and the 6-inch *f*.4.5 Ciné-Kodak Telephoto Lens.

U8 is the mount for the Ciné-Kodak Eight, with the *f*.1.9 (half-inch) lens and the *f*.4.5 (1½-inch) Telephoto Lens.

Prices for the Kodachrome Haze Filter; the Kodachrome Filter *for Photoflood;* or the Type A Kodachrome Filter for Daylight:

W Mount, complete with filter in cell	$2.50
Filter in Slip-on Cell only, for the **W** Mount	1.25
U7 Mount, complete with filter, in case	4.25
U8 Mount, complete with filter, in case	2.00

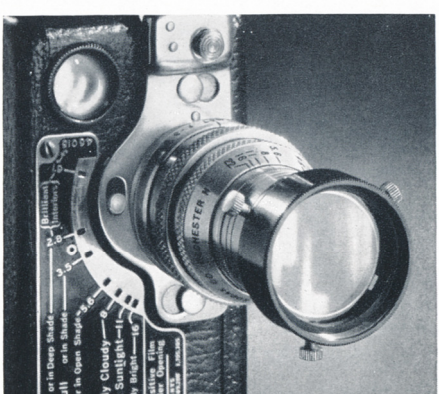
In Adjustable Filter Mounts

U-9 for use with lenses whose hoods range in diameter from 1 inch to 1 17/32 inches, with case	$4.25
U-10 for ⅝ inch to 1⅛ inch diameters, with case	3.00
U-11 for ½ inch to 21/32 inch diameters, with case	2.25
U-12 for 1⅛ inches to 1 27/32 inches, with case	5.25
Hood for U-9 Filter (same as hood on 6-inch Ciné-Kodak Telephoto Lens)	1.25
Hood for U-10 Filter (same as hood on 4½-inch Ciné-Kodak Telephoto Lens)	1.00
Hood for U-12 Filter (same as hood on 4-inch Kodak Anastigmat Lens)	1.50

KODAK POLA-SCREENS TYPE IA

W Mount, complete with case	$ 8.00
U-9 Mount, complete with case	9.00
U-10 Mount, complete with case	8.50
U-12 Mount, complete with case	15.00

All prices subject to change without notice.



The U-10 adjustable filter mount fitted to a 2-inch lens. The knurled screws permit using it on many other lenses, see the list on page 18 for the range of diameters for each of the four adjustable filter mounts.

PURPOSE OF KODAK POLA-SCREENS

Some subjects, such as blossoms, trees, and buildings, are improved by being photographed with a dark blue sky as a background. An unusually dark blue sky can be obtained by using a Kodak Pola-Screen Type IA on the camera lens, as described in the instructions included with the Pola-Screen.

The Kodak Pola-Screen can also be used in subduing oblique reflections from nonmetallic surfaces, such as water, glass, woodwork, and so forth.

Full directions accompany each Pola-Screen.

WHEN YOU GO ABROAD

BECAUSE of varying climatic conditions encountered, for example, during a cruise, it is particularly important that Kodachrome Film should be processed as soon after exposure as possible. This applies, of course, to all film, but particularly to Kodachrome.

After exposure and before development, changes sometimes take place in the latent image produced by exposure, and with Kodachrome Film these changes may impair the quality of the finished film.

If you are on a cruise steamer, make arrangements to have your *exposed but unprocessed film* kept in the ship's refrigerator until you reach a country having a Kodachrome processing laboratory. Wherever possible it is desirable to store your supply of *unexposed* Kodachrome Film in the same manner, retaining enough for a few days' use. After storage in a refrigerator, keep the film at room temperature for about 24 hours before opening for use, to avoid condensation of moisture on the film.

When refrigeration is not accessible, keep film as cool as possible, and ship the exposed film by the fastest possible means to the nearest laboratory processing Kodachrome Film.

If pictures are to be taken in hot, humid localities, where a considerable time must elapse after exposure before the film can be processed, and where refrigeration is not available, Kodachrome Film should not be used.

If you are to travel in the tropics, be sure to purchase Kodachrome Film in tropical packing.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

LABORATORIES PROCESSING CINÉ-KODAK KODACHROME FILM

The following laboratories are now processing Ciné-Kodak Kodachrome Film:

ROCHESTER, N. Y.
Eastman Kodak Company
343 State Street

CHICAGO, ILL.
Eastman Kodak Company
1727 Indiana Avenue

LOS ANGELES (Hollywood Station), CALIF.
Eastman Kodak Company
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Processing laboratories in other cities will soon be ready to process Kodachrome Film.

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